

PLAYERS AND PRAYERS

William Gillette's new farce, "Because She Loved Him So," will be the first offering of the current week at English's Opera House and will be presented twice to-morrow and Tuesday nights. The plot is a farce of sentimental melodrama and its possession of popular elements is demonstrated by the long and successful run which it enjoyed at the Madison-square Theater, New York, last season. Charles Frohman declares it to be the funniest and most successful farce he has ever handled. It has all the brightness and cleverness that might be expected in a work of Mr. Gillette's. Notwithstanding its necessarily exaggerated situations, there is a refined tone in the whole thing and a delicate quality of humor that is caused by the style of the "Mistress of the House." The sentiment that pervades it is inviting and exquisite. Indeed, it may be said that "Because She Loved Him So" is a pretty love story with appropriate farcical embellishments, and the best feature of this story is that it is pleasing alike to old and young.

The story of the comedy is of a young couple, Gertrude and Oliver West, who possess everything in life that could render them happy, and they would be perfectly happy if it were not for the uncontrollable jealousy of a totally unfounded, which renders their existence miserable. Oliver cannot leave her for an hour but she is tormented with doubts and suspicions as to the reason for his absence; while it is her usual practice to search his pockets and read his letters surreptitiously to discover proofs of his supposed guilt. Her efforts prove vain until one evening she finds him, on his return from an alleged visit to his club, reeking with the scent of "New Moon Bay" and with two golden hairs on his coat. These, it may be imagined, are placed there by an artful little maid servant who is anxious to obtain a "night off." The design succeeds only too well. Gertrude hotly declares her intention of seeking the parental roof at once and afterwards securing a divorce. Oliver follows her thither, determined to win back his wife by the most direct means, and also of her errand, and decide that, as a means of showing how contemptible and foolish a thing jealousy is, they will feign to have been quarreling and quarrel of the second act, when, after a heated wrangle that almost ends in a scuffle, the loving old couple are reconciled and the darkened room to indulge in a stealthy embrace. Unluckily, old Mr. Weatherly had at one time in his career been moved to express in rather too plain a manner his sympathy for a dashing Spanish lady, and this fact being revealed to his wife, the lady threatened to leave him. As a satisfactory explanation, however, made, Gertrude's eyes are at length opened to the enormity of her conduct, and she promises never to offend again, which brings the farce to a satisfactory conclusion.

Mr. Frohman has provided an exceptionally strong cast for the interpretation of "Because She Loved Him So." It includes J. E. Doherty, who plays the part of the great character actors; Kate Meek, Eleanor Braham, Tully Marshall, W. J. MacIntyre, Charles J. Doherty, a child, Margaret Fielding, Marion Fairfax, Margaret Mayo, Frances Comstock and others. The entire original production was introduced in rather too plain a manner in all respects that won the first great triumph for the play.

Alice Neilson Friday.

No comic opera star that comes to English's has a larger or more enthusiastic following than Alice Neilson, who is the embodiment of all that is dainty and pretty in feminine charms, besides being the possessor of a voice that rivals a bird's for sweetness. Miss Neilson is coming to English's Opera House Friday and Saturday of the present week at the head of her fine company, which scored such a triumph at that house last season, playing a return engagement only a few weeks after its first appearance. The little cantatrice has arranged matters so that all of her Indianapolis admirers will be satisfied with her engagement. Friday night and Saturday afternoon she will give her latest comic opera, "The Singing Girl," and Saturday night will reveal to the city's great success, "The Fortune Teller."

"The Singing Girl" is from the pens of Victor Herbert, Harry B. Smith and Stanfield Smith, a combination that would seem hard to beat. Herbert and Smith have done many good things together, notably "The Fortune Teller," "The Serenade" and "The Wizard of the Nile," but "The Singing Girl" introduces a new element into their work, and is a masterpiece of curiosity as well as large promise. Harry Smith is acknowledged one of our best writers of lyrics, and his songs are as simple and pleasing as the music of "The Singing Girl." The third highly specialized maker of operatic music, the librettist of "The Singing Girl," though this is the first work done by the three men in conjunction and the effort of each is clearly defined, utmost harmony is said to have prevailed and the very best results achieved. Victor Herbert, who composed all the music, Smith has written the lyrics and Stanfield Smith has written the plot, constructed the situations and supplied the lyrics. "The Singing Girl" is said to be above the grade of what has long been accepted as comic opera and to contain nearly all the elements of the "opera comique" as the term is understood in England and on the continent. In theme it is romantic, in the characters and subordinate characters and situations present constant comedy of a sort highly humorous throughout and in the plot it will appear in her original character and will be supported by her entire cast, which is said to be even stronger than last season. It includes Eugene Cowles, Lucille Saunders, Jennie Hawley, Kichie Ling, Joseph Herbert, John Joseph, Joseph Cowles, E. S. Metcalfe, Albert McGuckin and a chorus of nearly one hundred voices. Every detail of the original production of "The Singing Girl" and "The Fortune Teller" is promised for the Indianapolis engagement.

A Persistent Correspondent.

Down in Syosset, Long Island, there is a man who apparently is a great admirer of Monsieur De Hardy, the Frenchman whom Louis Mann impersonates in "A Girl in the Barracks." He has never seen Mr. Mann either on or off the stage, and therefore his habit of writing letters to the comedian is more to be marveled at. Within a year he has sent three epistles, each treating of a different subject. The first was to inquire if the actor wanted to buy a small farm on the north shore of Long Island. Mann replied that he did not. Then the man wrote to find out if he could enter Mr. Mann's services in securing a patent on an air pump which he had invented after a note from his indefatigable correspondent which read: "I have a considerable amount of Confederate money which my father left me on his dying bed, which I cannot get rid of in New York, as no one will accept it at anything like par. Now, you are traveling more than ever, and I have a better opportunity to unload this stuff, which I am told is good in certain parts of the South, than I have here. I will send you a hundred dollars in the hope that you may get enough regular money out of it to enable me to realize one of my cherished ambitions."

ENGLISH'S GRAND PARK EMPIRE

which is to own a bicycle. The roads round here are in fine shape for wheeling, and a reasonable commission for your trouble."

"ALABAMA"

Will Be Seen at the Grand Opera House All of This Week.

"Alabama" as it will be played by the stock company at the Grand this week will be found an innovation. When Augustus Thomas wrote and produced this play the critics were surprised that a story so quietly told and with so little dramatic episode should prove so popular. They then realized that Mr. Thomas's play was of a new school, and the more they saw of it the better they liked it. Taking a charming section of Alabama for his locality and the period just following the close of the civil war for his time, Mr. Thomas evolved a play that cannot fail to always be a delight whenever and wherever produced, provided, of course, it be well played and properly staged.

These two items have been attended to, for the cast at the Grand this week will be found unusually strong and the scenic display more beautiful than ever. The importation of all the scenery and effects used in the big revival of "Alabama" at Cincinnati recently will tend to surround the play with more lavish and more impressive framework than it would ordinarily have. It depends so much for success upon the color given it both by the people and the stage effects, as well as what is known as "atmosphere," that the story really plays a secondary part in the production. The character types as Colonel Moberly, Squire Tucker and Colonel Preston are rarely met with on the stage. Life in this little portion of Alabama had gone along smoothly enough until the march of progress sent a railroad that way, and then all was excitement. The residents were divided, some wanting the railroad, others not. Colonel Preston opposed it because it brought the North and South together, and he was an uncompromising supporter of the "lost cause." Squire Tucker was against the railroad because it would take the bayou and thus deprive him of a table luxury. Colonel Moberly, who was a railroad man, was anxious to find out which widow would be fortunate enough to have her property crossed by the new line, and might propose. Captain Davenport at the head of the railroad, a Northerner by choice, though a Southerner by birth, was in favor of the country to look after the interests of his line and incidentally to renew old ties which had been severed by the dividing with the Union. He was a widower and his daughter, now a young woman, was living with her grandfather, Colonel Preston. The two men had not spoken for many years owing to the captain's marriage and afterwards his alliance with the South. Davenport had changed his name purposely when he entered the service of the Union and the development of the story of the play is contained in the hope of reconciliation. Several charming love affairs are prominent throughout the four acts of the play. There is a soft Southern haze around "Alabama." It is of the South, purely, and undoubtedly the most picturesque production yet seen at the Grand. The broad speech of the South is heard almost in every character, and there is a charm about it that will take the possession of the audience from the first rise of the curtain.

Miss Shannon's return to the cast as Colonel Preston will be a pleasant event. The Grand's leading woman has a strong hold upon the affections of patrons and in the sympathy of the Southern girl this Miss Shannon will be seen to admirable advantage. Mr. Macy will appear as Colonel Moberly, Mr. Macy of Cincinnati, as Captain Davenport, Mr. Sheldon as Squire Tucker, Mr. Talbot as Colonel Preston, Mr. Reynolds as Mr. Armstrong, Mr. Kramer as Raymond, Mr. Stockton, Miss Le Verne as Mrs. Page and Miss Rand as Atlanta Moberly.

ELKS' MINSTRELS.

Rehearsals Are in Progress for the Annual Entertainment.

Rehearsals of the Elks' Minstrels are numerous now. The twentieth annual minstrel show, which is a distinctive feature in the theatrical season wherever Elks' lodges exist, will take place here at English's Opera House March 9 and 10. The lodge this year will give three performances; one on Friday night, and one on Saturday afternoon and one Saturday evening. The success of these entertainments in the past has led to a departure from the usual "one night stand" to a longer period.

The minstrel shows given by the Elks everywhere are for the benefit of the charity fund. It is a precept of the order that its charitable work must be personal and unostentatious. The proceeds in the past have contributed not only to the relief of members but have been widely distributed wherever there was need. The entertainment this year will take new form. The usually rigid routine of a minstrel first part will give way to a minstrel show with a plantation scene. The introduction of these elements, however, will not be in the past, in the form of a semi-circle. He will be free to take any position he chooses on the stage. The introduction will be Samuel V. Perrot, exalted ruler of the local lodge. The end men announced are M. L. Jefferson, Fred Shepherd and Fred Fubling, on the bones end, and "Billy" Kleis, Charles Balz and James F. Quigley on the tambore end. This sextet is equipped with modern, beautiful instruments of them will sing new songs. Another feature of the entertainment will be the appearance of the Elks' minstrel company, composed of Dr. H. Oliver, R. L. Paddock, Jr., Blake Stone and Russell Powell. Vocal numbers will also be given by O. W. Williams, Russell Powell, Thomas Clay Gould, Stanton Whitte, Miss Nona McCormick, Miss Anna Dietrich of Louisville, Miss Sophie L. Bradley, Miss May Falk and Miss Valentine Goode. "Little Friday" will also give several dances. Miss Dietrich and Miss Goode will sing also a chorus of thirty voices which will assist in the entertainment. A burlesque is also in the program, and the comedy entertainment is in charge of Sam Cooley, assisted by Barclay Walker.

Louis Mann and Clara Lipman.

Thursday night Louis Mann and Clara Lipman will come to English's Opera House with the very latest New York success, "The Girl in the Barracks." These comedy stars are too well known by local theatergoers to need an introduction at this time, and their previous offerings are ample guaranty that their new musical comedy, coming as it does from a highly successful run in the metropolis and the larger cities of the East, is something above the ordinary. Their tour this season is under the direction of Richard H. Harris, who have a well-earned reputation for dealing in nothing but the highest class of amusements, and in "The Girl in the Barracks" they are said to have provided a most appropriate vehicle for the display of the versatile talents of both Mr. Mann and Miss Lipman. The comedy is a translation from the German of Kurt Kraatz and Heinrich Stobitzer and was presented at its original form at the Irving-Clyde Theater, New York, during the run of the English version at the Garrick and Madison-square Theaters. The place for the English version was taken up by the previous contracts they were obliged to make.

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occupies the congenial role of a music hall singer of the dashing type, who kicks conventionality to the winds. At a dinner given in her honor some of her numerous admirers she makes a wager of fifty thousand francs, to be donated to charitable purposes, that in an evening she will see four hours in the barracks of a small garrison near Paris. This she does by disguising herself as a sailor and reporting for duty. Endless complications result, but at the end she discloses her sex, obtains her release and wins her wager.

Mr. Mann and Miss Lipman are supported by a host of prominent farceurs, among whom are Joseph Coyne, George W. Harum, Bert T. Dillon, Leighton Leigh, Thornton Cole, Bert Flansburg, Helen Harrington, Vivian Edsall, Beatrice Bonner, Mary Post, Amy Lesser and Mabel Freyner.

The engagement is for a single night.

Hopkins' Transcendents at Park.

Whenever Manager Fred Dickson books one of Robert Fulgura's vaudeville shows for the Park Theater he makes the engagement for an entire week, since past experience has demonstrated the wisdom of such a course. Fulgura's American and European Stars played a highly successful week at the Park some time ago, and this week the same house is to be occupied by the company designated as Hopkins' Transcendents, under Mr. Fulgura's direction, and said to be fully as excellent as their predecessor. Hopkins' Transcendents have been seen here before and were always favorites with Park audiences, but it is claimed that this year they are better than ever. Mr. Fulgura asserts that he has scoured the specialty theaters of America and Europe in an effort to secure the best artists of the vaudeville world. A representative European novelty is Mlle. Mazzella and her large family of trained cockatoos, parrots, ravens and macaws, which she puts through a series of tricks in a wire cage that occupies the full space of the stage. The three quincunx also hall from Europe, and represent the most entire type of vaudeville. They also perform some remarkable and amusing acrobatic work. An act that combines great musical ability and versatility with comedy is presented by Fakie and Semon, two American specialty artists. A. O. Duncan, who maintains his position as one of the best of a ventriloquist act, is another drawing card. Willis and Lorette contribute their latest and most successful burlesque skits. In travesty and snappy comedy, Buoman and Adelle defy imitation. Comedy acrobats and musical feats on a wire will be introduced by William and Ida Morello, while their trick dogs will give an exhibition of bag punche and turning somersaults. The comedy of a lady of quality Anna Kenwick will surprise her auditors with her singing of comic songs and her dancing. She would reflect credit upon a genuine Southern darkey. There will be the usual daily matinees.

Double Bill at Empire.

A double bill is announced for the Empire Theater this week. The time will be divided between the Tammany Tigers and "A Social Maid" Company. The former organization is one of Gus Hill's novelties, and will be here the first three days of the week, beginning with a matinee to-morrow. Combining vaudeville, extravaganza, burlesque and farce, the Tammany Tigers present a varied assortment of novel features tending to please any and all tastes. There are two burlesques, the first of which is a travesty on Mrs. Leslie Carter's triumph, "Zaza." The satire is entitled "Sassy," and it is said to be full of fun. May Adams essays the role of Sassy, while Harry Emmett and Jaberowski is said to be a credible bit of comedy work. The closing burlesque is called "The King of the Holo Ring." Between the two burlesques will be introduced a number of up-to-date specialties. Among them are Mlle. Paula, conqueror of the South American continent; Kittie Bingham, who is said to be a charming vocal star; Hines and Alton, expert acrobats; Hines and Adams, sketch artists; Yalmore and Jaberowski is said to be a credible bit of comedy work. The closing burlesque is called "The King of the Holo Ring." Between the two burlesques will be introduced a number of up-to-date specialties. Among them are Mlle. Paula, conqueror of the South American continent; Kittie Bingham, who is said to be a charming vocal star; Hines and Alton, expert acrobats; Hines and Adams, sketch artists; Yalmore and Jaberowski is said to be a credible bit of comedy work. The closing burlesque is called "The King of the Holo Ring." Between the two burlesques will be introduced a number of up-to-date specialties. Among them are Mlle. 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